Mark Knopfler's Guitar Heroes
Going Home
(Theme from Local Hero)

A charitable recording of Mark Knopfler's instrumental, 'Going Home (Theme From Local Hero)', produced in aid of the Teenage Cancer Trust and Teen Cancer America. The recording features the greatest and most iconic guitarists performing today, alongside an all-star band.

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Mark Knopfler's Guitar Heroes –
Going Home (Theme from Local Hero)

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Going Home (Theme from Local Hero)

TEENAGE CANCER TRUST

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Going Home
(Mark Knopfler)
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Mark Knopfler's Guitar Heroes

Going Home (Theme from Local Hero)

Written by Mark Knopfler.
Published by Straitjacket Songs Ltd. / Universal Music Publishing Ltd.

Mark Knopfler's Guitar Heroes Credits

Artists: Joan Armatrading, Jeff Beck, Richard Bennett, Joe Bonamassa, Joe Brown, James Burton, Jonathan Cain, Paul Carrack, Eric Clapton, Ry Cooder, Jim Cox, Steve Cropper, Sheryl Crow, Danny Cummings, Roger Daltrey, Duane Eddy, Sam Fender, Guy Fletcher, Peter Frampton, Audley Freed, Vince Gill, David Gilmour, Buddy Guy, Keiji Haino, Tony Iommi, Joan Jett, John Jorgenson, Mark Knopfler, Sonny Landreth, Albert Lee, Greg Leisz, Alex Lifeson, Steve Lukather, Phil Manzanera, Dave Mason, Hank Marvin, Brian May, Robbie McIntosh, John McLaughlin, Tom Morello, Rick Neilsen, Orianthi, Brad Paisley, Nile Rodgers, Mike Rutherford, Joe Satriani, John Sebastian, Connor Selby, Slash, Bruce Springsteen, Ringo Starr and Zak Starkey, Sting, Andy Taylor, Susan Tedeschi and Derek Trucks, Ian Thomas, Pete Townshend, Keith Urban, Steve Vai, Waddy Wachtel, Joe Louis Walker, Joe Walsh, Ronnie Wood, Glenn Worf, Zucchero

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Mark Knopfler's Guitar Heroes

Going Home

A Hall Of Fame On One Record: In The Studio With Rock's Greatest Supergroup

By Paul Sexton

This is the record that plays like a visiting book signed in music by dozens of the most distinguished artists in the world. Each entry in the register carries a unique and distinctive signature that documents their stellar contributions to a remarkable sonic adventure.

The epic new version of 'Going Home (Theme From *Local Hero*)' by Mark Knopfler's Guitar Heroes is so chock-full of hallowed participants, each one a true master of their trade, that the phrase "all-star" somehow doesn't cut it. It's a project realised in pure selflessness for the greater good, originally from an idea by broadcaster and writer Mike Read, to raise essential funds for the exemplary work of Teenage Cancer Trust and Teen Cancer America. At the same time, it's a joyful recreation of Mark's much-loved movie theme, with a cast and on a scale never attempted before.

From the dazzling recreation of his *Sgt. Pepper* artwork by the sanctified Peter Blake, to the sequence of incredible performances by the finest guitarists on the planet – never mind A-list keyboard players, drummers et al – you have a piece of history in your hands. The final recorded work by Jeff Beck, which opens the piece, is worth the price of admission on its own. Under Knopfler's watchful eye and unfailing ear, his longtime studio and stage compadre Guy Fletcher

has weaved this never-to-be-repeated collection of regal riffs into an irrefutable rock landmark, and Mark himself is awe-struck.

"What I really want to do, more than anything else, is just to thank each and every one for this sterling response," he says. "I really had no idea that it was going to be like this. It hit Guy and I quite early on that we had to extend this piece somehow, to take in the number of people who joined in.

"Before I knew where I was, Pete Townshend had come into my studio armed with a guitar and an amp. And that first Pete power chord...man, I tell you. We were in that territory, and it was just fantastic. And it went on from there. Eric [Clapton] came in, played great, just one tasty lick after another. Then Jeff Beck's contribution arrived and that was spellbinding. I think what we've had is an embarrassment of riches, really. The whole thing was a high point. Guy really had to take over as there was so much engineering, including editing a longer version. He's been brilliant. There were so many contributors and all with great stuff."

The studio in question, of course, is Knopfler's pride and joy, British Grove, in west London, where so many of the best records of this century have been lovingly crafted, including Mark's own. Not to mention that it is one of the few facilities capable of hosting orchestral bookings for major Hollywood scores. "I've never had a bad day at British Grove," he says admiringly. "It's like a charmed place, but it's not a charmed place, because it was put together by people who really knew what they were about. It's been a pleasure to see all that."

Many of the recordings of 'Going Home' that form this singular tapestry were captured at the studio, while others were realised in the home settings or local facilities of its participants, from Nashville to New York and Los Angeles to Perth, Australia. The thread between them is the meticulous care that everyone poured into their take, as we shall hear shortly from many of them. But to set the scene, we must go back 40 years.

After the completion of Dire Straits' third album *Making Movies* in 1980, and just before the band started cutting its follow-up, *Love Over Gold*, Knopfler let it be known that he was looking to broaden his creative palette, potentially with film score work. Esteemed movie producer David Puttnam was soon in touch, and Mark accepted the opportunity to write and play on the soundtrack for the delightful comedy drama *Local Hero*, the new picture by Scottish director Bill Forsyth. Once *Love Over Gold* was in the can, work commenced on the soundtrack, which was released in April 1983. The stirring 'Going Home' was the delightful culmination of both movie and score.

"I do remember I'd had a meeting with David Puttnam," says Mark, "and him saying that at the end, he wanted something to lift it, not just to be like a folk melody. Not just something sitting down quietly, but something more uplifting. I remember playing cymbals on that, and I was in the studio smashing them all over the place on it, trying to infuse the thing with as much kick as I could.

"The tune came into my head when I was just walking past Carnegie Hall in New York. It was a sunny day, and I remember looking down at the sidewalk and the bricks of the building as I was going around the corner of, it would be 57th and 7th. But I'd been monkeying around with the tune

in the back of my mind for quite a while before that.

"I think I was ransacking the bits of memory of Scotland, the little that I knew about Scottish music," he goes on. "But a lot of the first music that I heard was Scottish music, as a child, because we didn't move to Newcastle from Glasgow until I was about eight. So a lot of it had already gone in, and of course Scottish music was very popular in Geordieland anyway at that time."

The score contained admirable appearances by several Straits bandmates as well as Steve Jordan, Mike Mainieri and, with a vocal cameo on 'The Way It Always Starts,' the unmistakable Gerry Rafferty. 'Going Home' itself featured Knopfler's guitars and percussion along with Alan Clark's keyboards, bassist Tony Levin and the signature saxophone of Michael Brecker.

"One of the reasons I liked the sax at the time was that it's not what you'd expect from something about the highlands of Scotland," observes Mark. "I think my thinking was just to try to take it somewhere new, somewhere else."

Since then, 'Going Home' has been *everywhere* else: played to this day, to Knopfler's great gratification, every time Newcastle United take the field at St. James' Park, and as the buoyant coda to every live show he plays with his band around the world. But this new imagining of the tune is something else again.

At the outset, Guy Fletcher went back to the audio files of the latter-day version of the track that he and Mark had revisited for the stage musical of *Local Hero.* With their own formidable list of contacts, and the persuasive involvement of Peter Bradley Jnr., board director of the Buddy Holly Educational Foundation, the guest list grew swiftly.

"At that point," says Fletcher, "Peter said 'You need to be the producer on this,' so that's when the next batch of players came on board, which was Albert Lee, Pete Townshend and Eric Clapton. They came in to British Grove and I recorded them, and the intro began to grow and take shape. About half of the players really enjoyed playing on the intro and half on the main body of the song. Some played all the way through. Eric did, for example, both electric and acoustic."

Townshend takes up the story. "I had a lovely afternoon with Guy and Mark," he tells me. "We always catch up. I love being around Mark because he's so gracious to me about my guitar playing and he's always been very kind to me. I enjoy being at his studio. It's a studio that I use a lot commercially, a fantastic place. When Dire Straits were very active, he always used to invite me to play. So I played with them quite a few times, at Wembley, a couple of songs here and there, and always really enjoyed it. Really great band, and Mark of course is a real force of nature."

Among the endless connections between fellow players, Joan Jett expresses her particular thrill to be on a track with Townshend. "He's an old friend, and if it wasn't for Pete, maybe the Blackhearts wouldn't have happened," she tells me from New York. "He helped us make our first album, what became *Bad Reputation*, by allowing us to record for free at the Who's Ramport Studios in London.

So I'm always happy to do anything musical with him, and I've been involved in other instances with Teen Cancer issues that Roger and Pete are both

involved in. It's something most people should be able to get behind."

Says Fletcher: "I could have made the track with just Eric, Pete, Albert and Mark, but of course as more players came on board and as Peter got his invitation hat on, and once Mark was involved, everybody just said yes. So suddenly there was an influx of players, and I spent the next couple of weeks rebuilding and doing different versions."

The piece morphed to incorporate the recorded donations of dozens more players, and sublime interpretations by the likes of Bruce Springsteen, David Gilmour, Joan Armatrading, Brian May, Peter Frampton and Mark's own original guitar heroes, Hank Marvin and Duane Eddy. Elevating these and other greats to a different plateau is the poignant presence, at the very outset of the track, of Jeff Beck.

"It was really beautiful what happened with Jeff," says Fletcher. "On one of the stems that I had sent everybody in the early stages, when we recorded the original theme, John McCusker and Mike McGoldrick were playing on it, fiddle and whistle. They played the answering licks at the very beginning, which were just a few notes.

"I didn't say anything to any of the guitarists, but I just added it there as a stem, and Jeff was the one who picked up on it. He played those notes, those phrases. That's from the absolute original, and Mark wrote those notes, but no words were spoken. It was absolutely meant to be, and what he did with it, it just brings you to tears. It's absolutely astonishing. So once I got Jeff's contribution, there was no way I was going to mess with that. It was as pure as it can be."

"Jeff has always been really great at just playing melody," says Townshend. "He plays melody a little bit like Mark, but he had a real genius for making melodies sing. In a sense, he was like the guitar-playing Sarah Vaughan or Ella Fitzgerald. His style was a melodic style, but interpretative as well. He was brilliant. The fact that he died so young is horrible."

Another of our Guitar Heroes, Joe Walsh, says: "I was happy to be on a track with Jeff Beck. In retrospect, I think it's perfect that his solo starts the song. His opening guitar part is profound. Also, my wife is a cancer survivor, and as a result of having seen the disease up close and very personal, we decided early on to always work to fight against it whenever we can. We're grateful to our nephew Zak Starkey for having introduced us to this extremely worthy cause, Teenage Cancer Trust and Teen Cancer America, and for his brilliant drum part on this song."

The appearances of Joe's friend and brother-in-law Ringo Starr and Ringo's son Zak Starkey may be another first. "Ringo did his in L.A. and Zak did his here," says Fletcher, "and I had this concept in my head: 'What if I put the two drum tracks together and switch between one and the other, I wonder if that would work?' And it did, and that's exactly what's happened. You've got Ringo starting it, then Zak then backwards and forwards until the last section where they both play. And it's incredible, the similarity between the styles and sound. It just meant that I could switch between them, and they were recorded on different continents. But it sounds like Zak just got on the same kit after Ringo."

The presence of Hank and Duane on the new 'Going Home' is a fabulous

trip back to the fountainhead, and to the guitarists that inspired generations of young dreamers. Including one M. Knopfler. "With Hank, that's the whole red Strat thing," he says. "That sound was magic to me and still is. Hank is such a great guitar player.

"And on Duane, there was a kid up the street, Michael Oliver, who had 'Because They're Young,' and I went up to his house and I made him play that thing about ten times in a row, poor kid. The whole thing for me has been songs, but that twang is still part of it. The early stuff never leaves you."

Marvin, Zooming in from his home in Perth, recalls his early awareness and admiration for Knopfler and Dire Straits, and their subsequent work together. With his ever-present modesty and humour, he remembers one particular guest appearance he made at a Straits show at Wembley Arena. "He introduced me, and they'd been on stage for two hours, doing a great show," he says. "I walk on, I've done nothing, and there's all this huge applause to play one number." His version, Hank adds with a smile, of 'Money For Nothing'. Of his trademark licks on the new recording, he says self-effacingly: "I thought 'I'll stick a solo on it as well, and if they like it, they can keep it and if they don't, and someone else does a better one, that's great.' There's so many great players playing on this, I thought 'Crumbs, is this going to be an LP of one track!'"

In Nashville, Eddy enthuses: "When I first heard 'Going Home' in that movie, *Local Hero*, I thought 'Oh man, what a beautiful song.' I was all teared up over it, it just had some mood to it." He knows the 'Because They're Young' story, too. "That's the real payoff, other guitar players coming up and telling me I influenced them, like Jimmy Page or Mark or whoever. It just blows my mind and it makes me feel warm and good that I did something that was appreciated by and helpful to other guitar players and artists. You can't buy that."

Duane's friend and neighbour in Music City, Peter Frampton, is still buzzing about his invitation. "It's a dream come true to be on a record with all these people," he says. "There's a couple of guitar players on there! I was trying to count up, who *don't* I know?

"I played the entire melody all the way through, and took my time to develop my own little slant on it," he explains. "I love Mark's playing anyway, obviously, it's so tasty. So I wanted to be equally as tasty, but in my own way. I really enjoyed playing it. Obviously I've known the song for many years, but I've never sat down to actually play it. It was a thrill to learn that piece of music and put my spin on it.

"It's all the top dogs, and I'm just honoured to be amongst them, because I learned so much from all of them, going back to Hank and Duane. I hope it gets listened to and enjoyed by a lot of people, but also I hope that people really do reach down into their pockets, because the charity aspect is the most important."

For Teenage Cancer Trust and Teen Cancer America to be the beneficiaries of the release is beautifully apposite, especially with the participation of its tireless figureheads, Roger Daltrey and Pete Townshend. "It's not my charity, it's one I've been a patron of and been determined to get the music business to really support it." says Daltrey. "That age group we serve, adolescents and young adults, is the age group that is the life blood of the music industry. And I've got to say the music business and indeed the comedy industry, they've been incredibly

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supportive of this charity, it's really amazing."

"I remember TCT's first centre, and being involved with Dire Straits at the very early stage of that," says Knopfler. "I'm very aware of all the sterling work that's been done by Roger and Pete and everybody, to this day. It's very satisfying to complete that circuit with the past again."

Says Nile Rodgers: "I'm a two-time cancer survivor, and fortunately I was an adult and I didn't necessarily need comfort from others around me, but I could understand how teenagers could be very perplexed. Believe me, the first time I got involved with TCT, I was brought to tears, and a little choir came and sang with us, it was completely amazing. I've been involved with TCT ever since I was turned on to it, and I'm always there for it."

"Nile was the one player who called me directly and said 'What do you want, man?'" recounts Fletcher. "I said 'Nile, I just want something that sounds like you.' What he gave me was exactly what I wanted. It's just perfect Nile Rodgers rhythm guitar. Same thing with Mike Rutherford. If you listen carefully, it's definitely Mike. When people gave me a lot of stuff, I just tried to find things that I thought were distinctive. David Gilmour, when he came in, he played loads of stuff, but there were certain licks that were just absolutely Gilmour, so I chose those. Same with Ronnie Wood, just instant Stones. It just works."

Brian May, meanwhile, was instant Queen. "The track rang a bell but I wasn't very familiar with it," says Brian. "So I listened to it quite a few times before I ventured in there. The original sax is obviously amazing, and such an iconic part of the record, so I kind of wanted to be like that. That was my initial brief to myself, to be a saxophone.

"The beauty of it became that the styles are so distinctive. Hearing them all together, it kind of makes you smile, because it's just an instrument with six strings, but it can be so different sounding. It's such a different voice in different people's hands."

Knopfler is truly bowled over by a cast list that sounds like the Rock and Roll Hall of Fame on one record. "They kept coming up with more people," he says, adding with a laugh: "It's amazing there wasn't a queue outside the studio and a soup kitchen, there was so many players. It's been just remarkable.

"You talk about the vibe of Ringo and Zak together? That's why I wanted the end like that, just that bish-bash-bosh on the kit. That sums it up to me in many ways, just the spirit of the thing. I'm just incredibly moved by the level of support and the commitment and standard that everybody has put in."

Music journalist and broadcaster Paul Sexton is the author of 'Charlie's Good Tonight: The Authorised Biography of Charlie Watts,' published by Mudlark/HarperCollins.

Mark Knopfler's Guitar Heroes Credits

Producer: **Guy Fletcher**

Engineer: **Guy Fletcher**, assisted by **Luie Stylianou** and **Max Fletcher**

Mastering: **Miles Showell**

Executive Producer: **Mark Knopfler**

Project Managers and A&R: **Peter Bradley Jnr, Paul Crockford, Robert Rosenberg, Des Murphy**

Cover Art: **Sir Peter Blake**

Sleeve Notes: **Paul Sexton**

Artwork Photographers Include: **Brian Rašić, Ross Halfin, Simon Godsave, Andrew Macpherson, Mick Rock, Dani Cantó, Adam Kennedy, David McLister, Greg Miles, Michele Piazza, Jill Furmanovsky**

Additional Photography for Cover Art: **Simon Webb**

Original Concept: **Mike Read and Peter Bradley Snr**

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Mark Knopfler is a patron of Teenage Cancer Trust.
A final, very special thanks to the late, great Jeff Beck.

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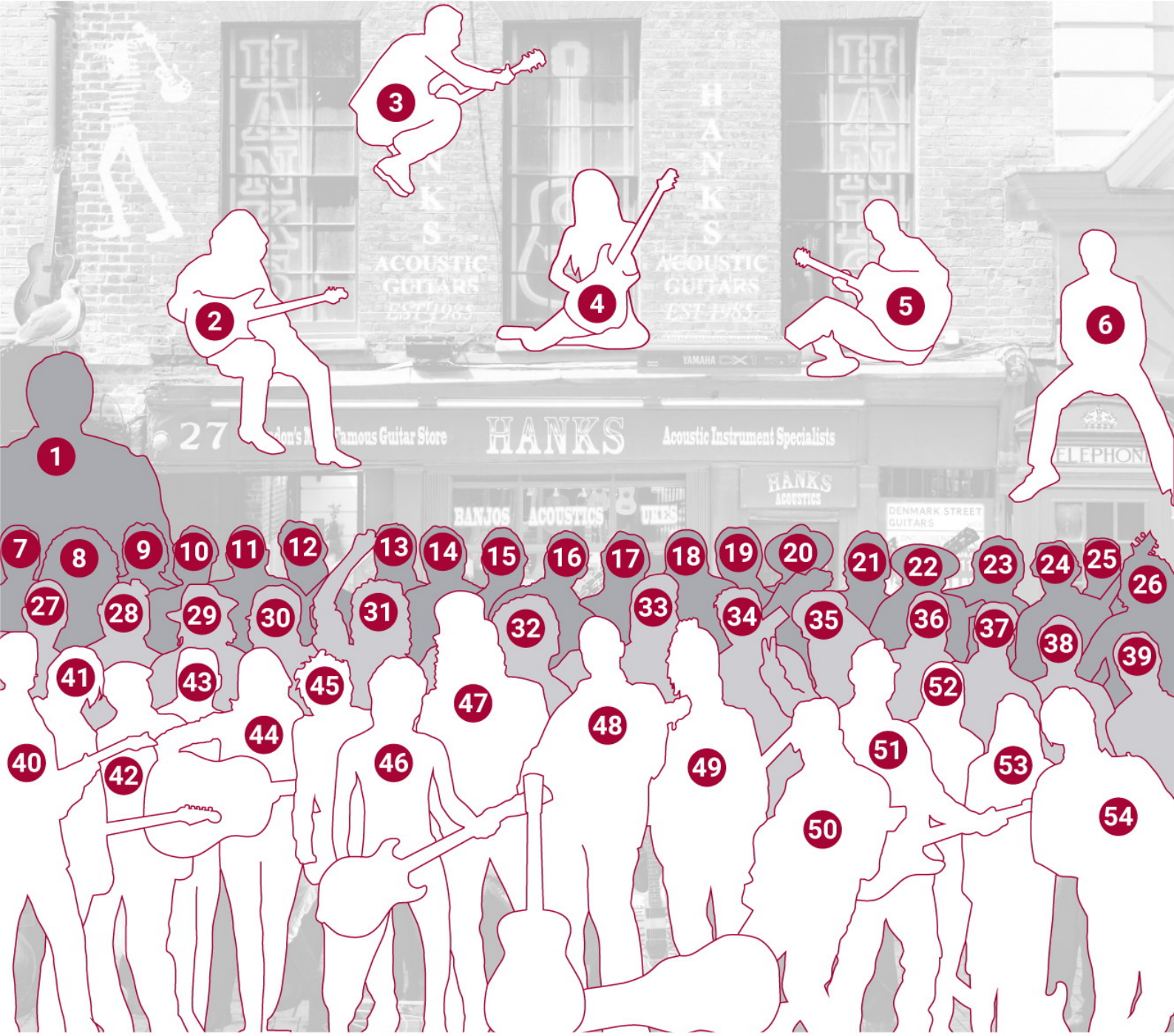

1. Statue of Bobby Robson
2. Albert Lee
3. Pete Townshend
4. Orianthi
5. Hank Marvin
6. Roger Daltrey
7. Burt Lancaster (as seen in the 1983 film Local Hero)
8. Waddy Wachtel
9. Jonathan Cain
10. Ry Cooder
11. Joe Satriani
12. James Burton
13. Vince Gill
14. Zak Starkey, drummer and son of Ringo Starr
15. Joe Bonamassa
16. Steve Cropper
17. Guy Fletcher
18. Tom Morello
19. Connor Selby
20. Paul Carrack
21. Sonny Landreth
22. Zucchero
23. Tony Iommi
24. John McLaughlin
25. Peter Riegert (as seen in the film Local Hero)
26. Peter Frampton
27. Sting
28. Andy Taylor
29. Joe Louis Walker
30. John Sebastian
31. Brian May
32. Joan Armatrading
33. Mike Rutherford
34. Ringo Starr
35. Nile Rodgers
36. Keith Urban
37. Sam Fender
38. John Jorgenson
39. Steve Vai
40. Joe Brown
41. Joe Walsh
42. Buddy Guy
43. David Gilmour
44. Sheryl Crow
45. Ronnie Wood
46. Joan Jett
47. Slash
48. Mark Knopfler
49. Jeff Beck
50. Duane Eddy
51. Bruce Springsteen
52. Derek Trucks
53. Susan Tedeschi
54. Eric Clapton